CANE BASKET WORK

FIRST SERIES

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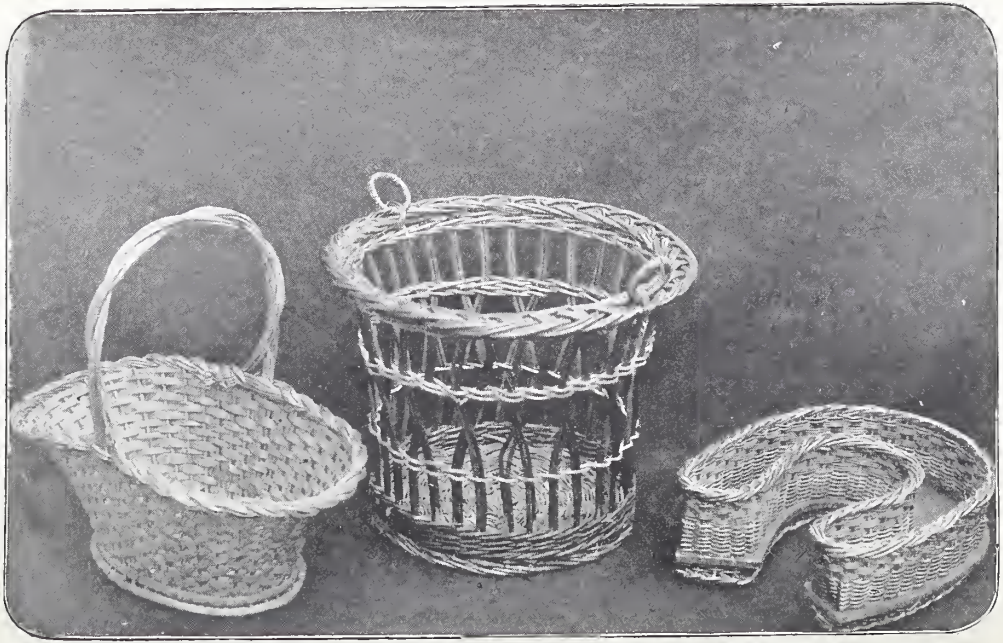

FRONTISPIECE, (*See page* 74).

FLOWER BASKET, WASTE PAPER BASKET, AND TABLE BASKET.

CANE BASKET WORK

A PRACTICAL MANUAL

ON

WEAVING USEFUL AND FANCY BASKETS.

ILLUSTRATED.

BY

ANNIE FIRTH.

Withdrawn
25915

SECOND EDITION.

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TO

HERBERT H. RAPHAEL, Esq., M.P.,

WHOSE KIND INTEREST IN, AND APPRECIATION OF, THIS SCHEME FOR A

NEW NATIONAL INDUSTRY,

HAS BEEN A SOURCE OF MUCH ENCOURAGEMENT TO

THE AUTHOR.

ANNULLATO
TIMBRO
DATA

ANNULLATO
TIMBRO
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PREFACE.

THE aim of this little book is to give the public really practical instruction in a valuable but much neglected handicraft, which it is hoped our English public will be persuaded to take up practically, or support those who do, by purchasing the manufactured articles. Much good must result by the establishment of a new and remunerative industry. Cane Basket Work is making rapid strides, and has become one of the subjects taught in our schools, both private and public, and I trust this little book will materially assist both teachers and taught, as well as self-learners. As a light and agreeable occupation for amateurs, I believe it will become one of the most popular of the future. I can only add that I shall be most happy to give any further information that may be required if those in difficulties will write to me.

ANNIE FIRTH.

1, Comeragh Road,
West Kensington, London.

CANE BASKET WORK.

INTRODUCTORY.

"Basket-making," in the ordinary acceptation of the word, and "Cane Basket Work," are not synonymous terms, though the articles produced may serve identical purposes. This comparatively new industry is now claiming attention in a remarkable way from more than one important class of the community; and if properly worked from a commercial point of view, it may prove of immense value to the country.

Until recently, however, it has had difficulties of no mean kind to hinder its development, the greatest being the price of the canes. But for those who take up cane work as an amusement it is much less expensive than most of the arts which come within the reach of amateur skill, two pounds of cane being enough for the production of several really handsome articles, besides many smaller, which can be made of the short discarded pieces; and instead of the outlay

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in expensive tools, which is so often the starting-point of the amateur, all that is absolutely necessary may be found in every household.

Capitalists, however, are afraid to risk their money in the development of an industry so closely allied to the willow work, material for which can be obtained at less cost, and as yet no one seems alive to the fact that it is possible to buy it in large quantities for trade purposes. And this is absolutely necessary if a trade is to be established which will provide employment for any fair proportion of the many among the working classes who are endeavouring to earn an honest livelihood by means of our overcrowded labour market.

Various kinds of foreign products find their way into it, and thousands of pounds are annually paid for foreign basket-work only. Coarse heavy articles, such as clothes baskets, hampers, etc., are largely made and sold in England ; but large English buyers are unable to procure in their own country the lovely little baskets of all shapes and sizes so generally used, and which can be had for a moderate price at any good fancy shop.

And this commercial aspect of the art has another side to it. Philanthropists will find it a most valuable addition to the industries which are engaging the attention of those in charge of clubs and guilds among the young in our country villages as well as in our towns and cities. That the tools are so inexpensive is a great advantage, and one object of this

little book is to bring the subject in this double aspect under the notice of those interested in the welfare of the poorer classes in the agricultural districts.

There are a few good teachers who are making the cane work a speciality, and seeking to teach it in such a way that it may become an article of value in the labour market. Such have had a long course of steady training, and none should be employed who cannot show *good specimens of their own work.* The foreign basket-makers have been trained as such from childhood, and nothing of an inferior make can ever compete with their productions. Hence it is of the utmost importance that the work should be perfect.

A few suggestions as to the formation of classes may be valued by those interested in the subject. It is necessary to allow a little time for practice between the lessons, and two in the week would not be too often if this were insured. If three neighbouring villages combined in engaging a teacher to give two evenings a week in each village to the clubs, etc., and the mornings to classes of ladies who would pay the usual fees for their own instruction, the arrangement would be less expensive than if the evenings only were employed. If the locality were near enough to allow the teacher to return to town the same night, there would be no object in allowing so little time between the lessons, and the necessity for arranging for board and lodging would be avoided. The fees of a teacher would be about 30*s.* per week,

exclusive of travelling and other necessary expenses, and the pupils' fees ought to cover these and leave a surplus for materials. The ordinary village schoolroom would be gladly lent for the use of the class in most places, and in many there would be no difficulty in raising a subscription to enable the evening pupils to have their instruction free.

Happily, England can boast of many in the upper classes who grudge neither time nor money for the benefit of the poor around them, and such may surely be counted upon to come forward and help in the effort to establish this new industry.

One or two instances of the results already obtained may not be out of place. At the present time a Children's Guild in London devotes one evening a week to cane work. The children pay a penny for each lesson, which goes towards the cost of the material. When an article is finished, the maker may buy it, being charged only for the cost of the cane used. These can generally be disposed of at a small profit, but all unbought articles are put aside for the Sale.

In another place the work has been taken up by the promoters of a Boys' Club. The material is given and the baskets are sold, half the profits being handed to the maker, and half going towards the necessary expenses.

One girl, who learnt the art at the weekly instruction class of the Girls' Friendly Society, spends most

of her spare time in the production of baskets, which she sells privately, in some weeks making as much as she earns at her Post Office work.

But apart from commerce, this new employment has much to recommend it to those who have leisure hours to spare which they are anxious to use to advantage. It can be turned to account in a variety of ways, and those who have learnt it under competent teachers have been delighted with the results of three or four lessons, which are sufficient to enable the pupil to produce articles suitable for really nice presents, as well as the little novelties which sell so quickly at bazaars. This result may also be reached, though at the expense of a little more time and patience, through the medium of written instructions only. The work may be done at home, is noiseless, will be easily accomplished by any girl who knows how to use her fingers ; and the more nimble they become, the more fascinating does the worker find it. Many ladies, too, are taking it up in order to be able to teach it in Girls' Friendly Societies and Boys' Guilds ; but class teaching of this kind requires more knowledge and experience than can be obtained through any written instructions, however clearly expressed.

Invalids are often able to do the finer class of work with very little effort, and as basket-making in general is known to be an employment almost exclusively practised by men, many a male invalid might be persuaded to learn it, whose failing sight and weary

brain place his newspaper, and the literary world in general, almost beyond his reach, and whose dignity would be sorely outraged by the mere suggestion that knitting or crochet would make the time hang less heavily on his hands.

There are many ways in which the gentler sex can minister to the pleasure and comfort of others by their own handiwork, but how much enjoyment of this kind is missed by those who feel that the same sort of work would only be treated with contemptuous pity if produced by fingers so little used to such employment.

Basket-making has also an educational aspect, and kindergarten teachers tell us that the principles involved in the necessary training of eye and hand are of real value to the little ones; their skill and ingenuity are brought into exercise, scope is given to the inventive faculties, and there are few children who do not specially delight in the power of making some little article likely to be of use to someone they love.

Our art is not a mere plaything. Good, fine, and even work may be as easily produced as the coarse uneven objects so often shown as samples, and which in themselves are sufficient to check any desire likely to end in the reproduction of such specimens. Nor is it needless to add that it can be practised without the paraphernalia of baths and wet towels which have already damped the enthusiasm of many an amateur. If any instruction book only succeeds in establishing the truth of these three facts, it will do

much towards clearing away the prejudices which hitherto have hindered this interesting occupation from getting the appreciation it deserves as an amusement, as well as a means of earning an honest living.

CHAPTER I.

MATERIALS.

The first thing required is the *cane*, which can be procured wholesale from W. Suabedissen, 44-46, Scrutton St., London, E.C. ; and retail from Charles and Dible, 25, Paternoster Square, London, E.C.,

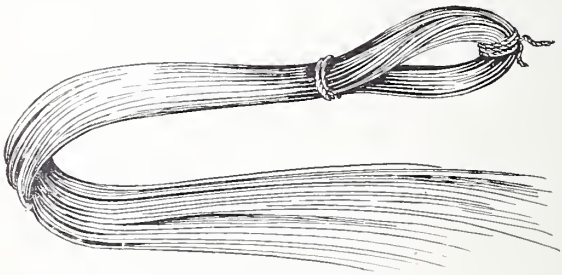

Fig. 1. Cane as Bought.

and 155, Vincent Street, Glasgow; Cox and Co., Kindergarten Depôt, 99-101, New Oxford Street, W.C. ; Frost's Kindergarten Emporium, 57, Berners Street, W.C. ; Philip and Son, 32, Fleet Street,

E.C. ; Philip, Son and Nephew, 45-51, South Castle Street, Liverpool ; Educational Repository, Kildare Street, Dublin ; Jevons and Mellor, Corporation Street, Birmingham ; Jarrold and Sons, London Street, Norwich ; Newmann and Co., Newman Street, London, W. This is bought in long strands (Fig. 1), and it is most important that these should be kept tied up as sent, only cutting the string at the top

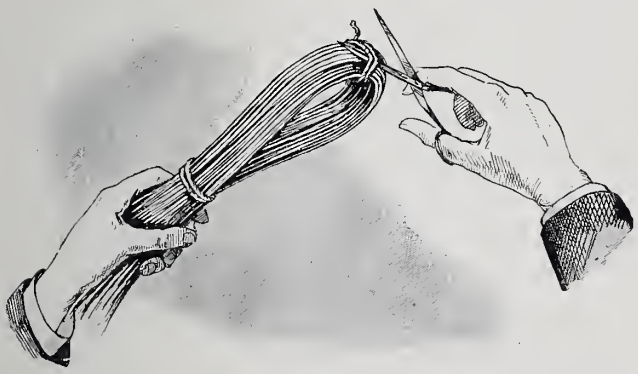

Fig. 2. WHERE TO CUT STRING.

(Fig. 2) and pulling each cane out as needed (Fig. 3) ; otherwise almost hopeless confusion is the inevitable result, and the cane will be either broken or injured. It is wise to replace the top piece of string by a piece of white tape, bearing the number of the size on one end. The single cane drawn out from the strand must be wound loosely round the hand,

one end being lightly twisted round the rest (Fig. 4),

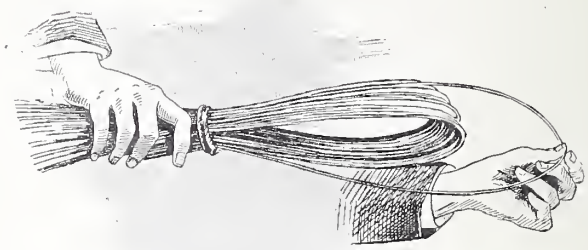

Fig. 3. Drawing out Single Cane.

to keep it from getting entangled while being dipped in

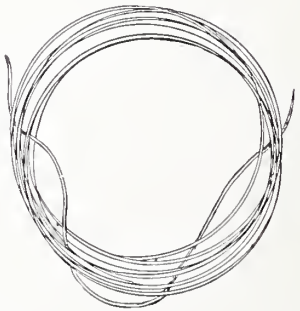

Fig. 4. Cane as Wound for Dipping in Water.

water and left to drain as directed.

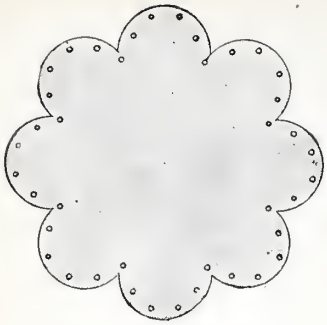

Fig. 5. CURVED ROUND BASE.

Fig. 6. SQUARE BASE WITH HANDLE.

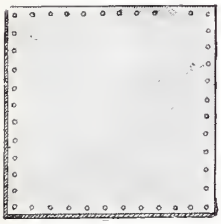

Fig. 7. SQUARE BASE.

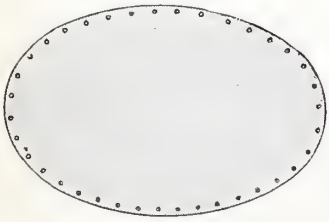

Fig. 8. OVAL BASE.

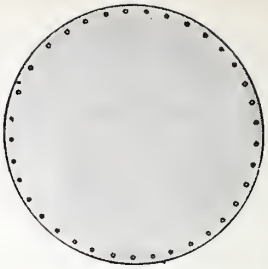

Fig. 9. ROUND BASE.

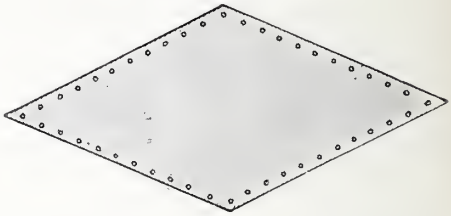

Fig. 10. DIAMOND BASE.

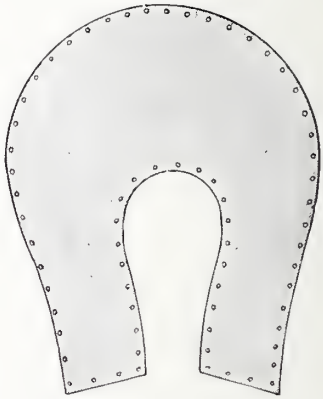

Fig. 11. HORSESHOE BASE.

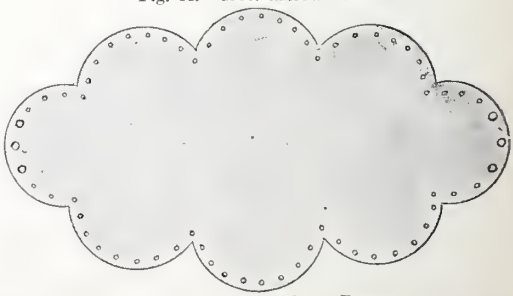

Fig. 12. CURVED OVAL BASE.

Raffia (Fig. 13) is much finer and of a creamy colour.

Fig. 13. RAFFIA.

Rush is a green plait (Fig. 14) bought in one long strand and tied up in a large skein. If this is tied

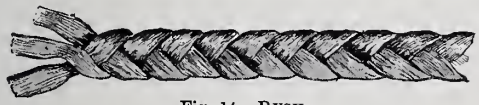

Fig. 14. RUSH.

again in two or three places, or wound off on a piece of wood, it will be easier to cut from it the length required. It varies at times in size, but the difference is not very great.

Pieces of wood (Figs. 5 to 12) with holes perforated at regular spaces, are often used for the base of useful baskets. These save both time and labour, and by most are preferred to the centres worked with the cane itself. (See p. 12.)

A round piece of wood (Fig. 15), which may be used again and again for any of the sizes perforated in it, is made as a frame on which to weave articles requiring no base of any kind. (See p. 14.)

Tools stand next in importance. First a pair of rather small but strong scissors must be devoted to the work for cutting the pieces of cane into the required lengths. An ordinary knitting-needle, or a well-finished skewer, may be made to do duty for the

next tool, but a proper piercer (Fig. 16) answers the purpose much better on account of its wooden handle. A yard measure, or a foot-rule, will be an important

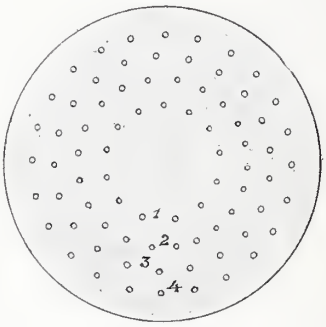

Fig. 15. Oak Frame for Articles without Base.

addition to the outfit ; if both are at hand, use will be found for each in turn, though either may be made to answer the same purpose.

Materials and tools being ready, the next thing to

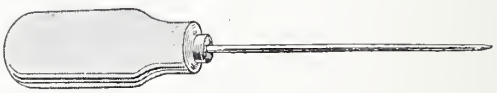

Fig. 16. Piercer.

be considered is the article to be made, and if the first efforts can be so directed as to produce something really useful, the worker will have good cause for satisfaction. The placing of the spokes, which must necessarily form the centre of the base of a basket, is

in reality its most difficult part, but is done easily when the fingers have become accustomed to the weaving process. For this reason the first lesson given is an article to be worked on a frame with no base, and the amateur is advised to begin with this before attempting the ordinary centre.

Among the instructions many little directions which may seem superfluous will be found, but these will prove to be of value to those who have had no teacher, even if discarded as soon as eye and hand get at home with the canes. For instance, after making one or two centres, it will be needless to use a pencilled line, and the worker will soon be able to find the right spot by simply holding both ends of the canes with the finger and thumb of the left hand, while judging where the centre is by the point at which the canes would be likely to break if pressed together. But the directions are given in the hope that even a child may be able to follow them without difficulty, though they must of necessity fall short of verbal instruction.

Beginners will do well to start with No. 3 or 4 for spokes, and No. 1 for weaving; finer and coarser canes are more easily manipulated after the fingers have had a little training on these sizes. All are advised to use fine canes for commercial purposes. Coarse work is already in the market, and the osiers used in the production of large baskets are really more suited to that class of work than canes. No. 2 is the coarsest that can be comfortably used for weaving

by an amateur, but after a little practice Nos. 4, 5, and 6, can be used with advantage for large paper-baskets, or for useful garden baskets in which to send away fruit and flowers. These are greatly improved by the introduction of rush, either in alternate rows or bands.

Among the articles for which full directions are given, none will be found with a square cane lid or base, these being beyond the reach of the amateur for whose instruction the articles have been arranged, and a few designs are given for which description is needless (*see* Figs. 77, 78, 79, 80, and 81), all the principles necessary for their construction being fully described elsewhere.

The "ordinary centre" will make a foundation for round mats, and the base of the oval basket for oval mats. The spokes used for the centre may be of coarse cane, and finer inserted for borders; or sufficient length can be allowed for the foundation spokes to be afterwards used as borders; and any of those described can be used according to taste.

CHAPTER II.

TERMS IN USE.

Spokes.—The coarser canes used as the foundation, and round which the weavers are placed.

Single Weaving (Fig. 17).—The placing of the weaver behind and before the spokes.

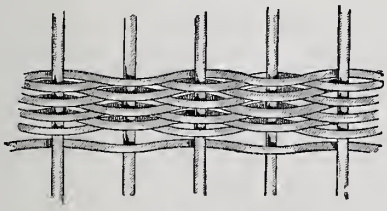

Fig. 17. Single Weaving.

Weavers.—The canes which are placed alternately behind and before the spokes.

Double Weaving (Fig. 18).—This is done by using two weavers at the same time, taking them *together* behind and before the same spoke.

Pairing (Fig. 19).—Also worked with two weavers, one being placed *behind*, and the other *before*, the

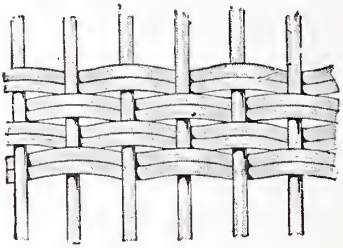

Fig. 18. Double Weaving.

same spoke. Before touching the next spoke the weavers must be crossed, the lower one taking the upper place. This is easily done by placing each weaver alternately behind the next spoke. To begin

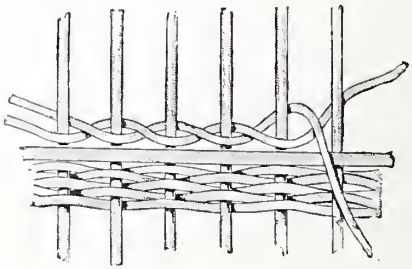

Fig. 19. Pairing.

by pairing, place each weaver singly behind two consecutive spokes, and proceed as above.

Triple Twist (Fig. 20).—This is used to cover the bend of the spokes, when necessary to turn them up sharply; or at the commencement of any change

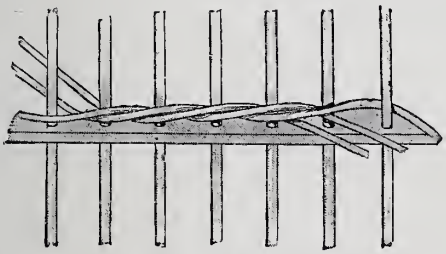

Fig. 20. Triple Twist.

of work likely to leave them looking bare, or the article unfinished, thus adding materially to its

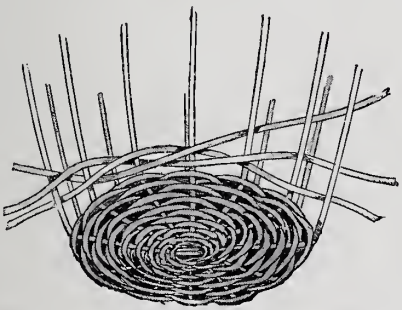

Fig. 21. Triple Twist at Base of Basket.

strength as well as its appearance. Sometimes short spokes are inserted to strengthen or ornament an edge (Fig. 21), and the ends of these are completely

hidden if covered by two or three rows of this twist. It is unnecessary to begin the twist till the spokes are turned up; the first row should cover the exact spot where the bend comes and the two weavers on the outside of the twist must be pushed well down for this purpose. Three or four rows more should immediately follow, thus making it an easy matter to insert a new for a broken spoke. It is done on the same principle as the pairing, three weavers being used instead of two (Figs. 20 and 21), the weaver already in hand being counted as the first of the three. These are placed behind three consecutive spokes, and brought in succession *before*

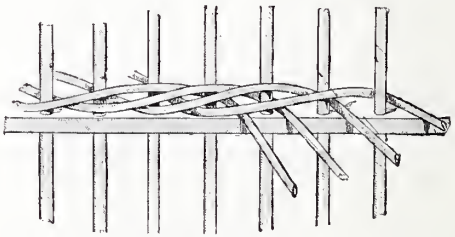

Fig. 22. Rope Twist.

two and behind one, each in its transit to the back of the third spoke being laid on the top of the other two weavers.

Rope Twist (Fig. 22).—Another variation of the foregoing principle, four weavers being brought into action, each in its transit to the back of

the fourth spoke being laid on the top of the other three weavers. In starting, four weavers are placed behind four consecutive spokes, and if one or more weavers have been in previous use, they must be counted among the four to be used in the twist. More weavers may be used on this principle according to taste, but a larger number produce too loose an appearance for general work.

Single Plait.—Each spoke is brought *up* behind the next, the last being threaded under the first (Fig. 42). For the next row this movement is reversed, each spoke being passed *down* behind the next, the last threaded under the first. When the work is thoroughly dry, the protruding ends must be cut off as closely as practicable (Fig. 43). "Nippers" will be found specially useful for plaits. If more convenient the basket can be turned upside down and the movements reversed.

Double Plait.—This is worked on the same principle as the single plait, the double effect being produced by the insertion of a short spoke beside each of those already in use, the two being turned down or up together.

CHAPTER III.

DIRECTIONS FOR WORKERS.

Wet Canes.—Have a basin of cold or tepid water on a tray close at hand. Dip the cane in the water and lay it on the tray; in a few minutes it will be supple and fit for use without the disadvantage of being really wet. Very coarse canes may remain in water two or three minutes, and be left a little longer before being used; but if soaked for too long a time they become discoloured and rough. If the work has to be done in a room where a basin of water would be considered out of place, the canes may be left a little longer in the water and taken away in a thick towel, which will keep them damp for a whole evening.

Size of Canes.—In making small articles the weaver should be *at least* two sizes smaller than the spokes. In coarse work the difference should be much greater.

Odd Number of Spokes.—It is easier to work with an odd number of spokes, as the weaving can then be done with a single weaver.

Even Number of Spokes.—When an even number of spokes is used, two weavers must be started together, one being placed *behind*, and the other *before* the same spoke (Fig. 23). This will not be difficult

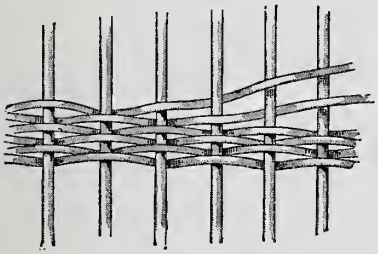

Fig. 23. Weaving on Even Spokes.

if the under weaver is taken along for a short distance, being then followed by the upper weaver before turning the article in hand.

Mode of Weaving.—Weave from left to right, taking care that each row be kept well down in its place by the fingers of the left hand, that no loose or uneven work may spoil the appearance of the weaving. See that the weaver does not pull the spokes out of position; but should this occur, the defect can be remedied in great measure by running the piercer, or an ordinary knitting-needle, *close down beside* the crooked spoke.

New Weavers.—To begin with a new weaver (Fig. 24), see that the end of the last is left with about three-quarters of an inch *behind* a spoke, this being

crossed by the same length of the new weaver, and *behind the same spoke,* which will bring both ends on

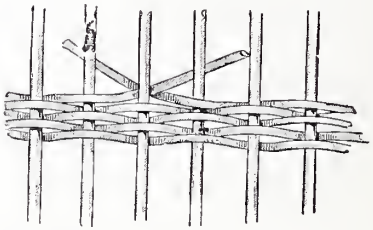

Fig. 24. STARTING NEW WEAVER.

the inside of the work. These may be shortened when the article is finished and *thoroughly dry,* but not until then.

SPLICING.—In using coarse weavers for work in which both inside and outside will be exposed to view,

Fig. 25. SPLICING.

the end of each may be spliced for 3 or 4 inches (Fig. 25) ; the two ends when placed together will look like one cane, and must be used as such.

BROKEN SPOKES.—If the triple twist has been used as advised at the bottom of the basket, these can be easily exchanged for new. The piercer must first be run down beside the faulty spoke to keep the weavers

in position, while it is being cut off at the top of the twist, and a new one slipped down into its place as far as it will go, which ought to be *below* the spot where the other was cut off. In working "closed borders" with thick spokes, a spoke may break and necessitate a change of the whole top. If the spokes have been left long enough to be used for the border, they may all have to be cut short and fresh spokes inserted, but care must be taken to allow for the length which must be inserted as well as the length necessary for the border.

CHAPTER IV.

FINISHING TOUCHES.

Varnish.—It is not *necessary* to varnish any basket work after it is finished, and many prefer to leave the canes in their natural state. But varnish imparts both firmness and durability, and whether the glossy appearance produced is an improvement to the general effect of the work or not, is a question to be decided by the taste of the worker. Either "pale copal" or "paper" varnish may be used for the whitest canes without injuring their colour. The ordinary dark varnish gives a light brown tint, which helps to hide any discolouration which may be discovered after the work is finished. Any of the above can be bought at all oil and colour shops.

Singeing.—Before varnishing it is advisable to singe off the tiny fibres which are generally seen on the canes, and this may be safely done by quickly turning the article above the chimney of an ordinary lamp. The size of the wick will make a difference to the

amount of heat, but if the experiment be first tried on a piece of cane it will be easy to determine where the article must be held in order to get rid of the fibres without leaving any trace of the singeing process. Singeing takes the place of sizing, and is much more easily accomplished.

ENAMEL.—Cane that has become both rough and discoloured may be first singed and then enamelled. A coat of size, before the enamel is used, improves such, but is not absolutely necessary. Aspinall's Enamel is very good, and if it gets thick may be improved by adding equal parts of linseed oil and turpentine, or by standing the tin in hot water.

CHAPTER V.

GENERAL INSTRUCTIONS.

Ordinary Centre with 17 Spokes.

(Fig. 32.)

[Which can afterwards be used for a small basket].—

8 spokes of No. 3 cane, 16 inches long.
1 spoke of ditto, 9 inches long.
Weave with No. 1.

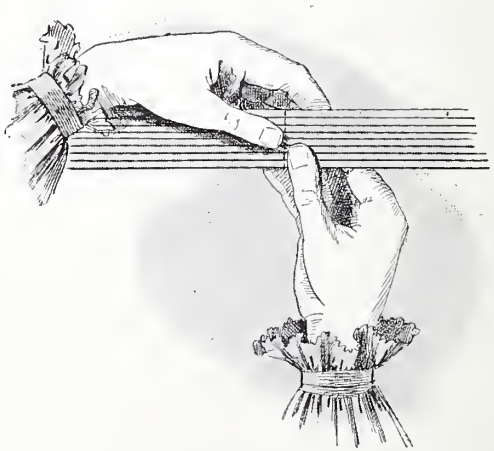

Fig. 26. DIVIDING SPOKES FOR CENTRE.

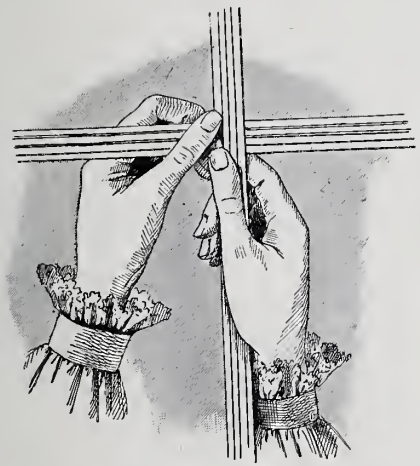

Fig. 27. SPOKES CROSSED FOR CENTRE.

Place the spokes evenly together on a table, and in the exact centre draw a pencilled line across them, thus leaving 8 inches on each side of it. Hold them in the left hand at about half an inch *below* this line, then take the four nearest in the right hand, holding these half an inch *above* the line (Fig. 26).

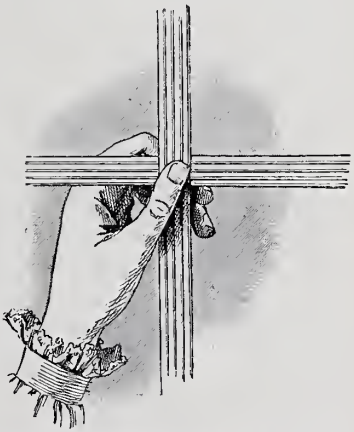

Fig. 28 POSITION OF SPOKES FOR WEAVING

Cross the spokes (Fig. 27), placethose in the right hand on the top of those in the left, and with it hold all firmly in this crossed position (Fig. 28). The weaver must now be taken in the right hand, slipped between the spokes and the first finger of the left (Fig. 29), and then brought before and behind each set of four spokes in turn, catching the end in its course.

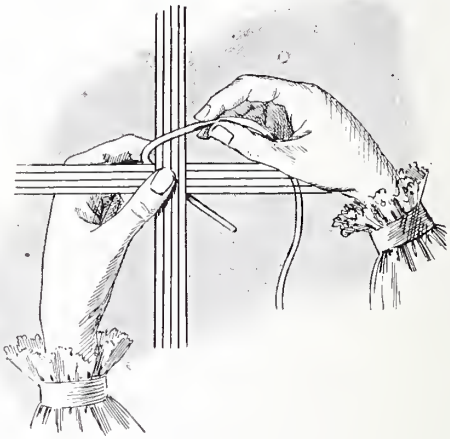

Fig. 29. INSERTING WEAVER.

Do one more row, and when the weaver has for the *second* time (Fig. 30) been placed across each side of the *top* set of spokes, do *not* take it *behind* the next set before beginning to work with single spokes, but begin the next row at once by placing it *behind* and before each spoke alternately, till one row has been done. "Behind" will thus

come first, and this is important on account of the

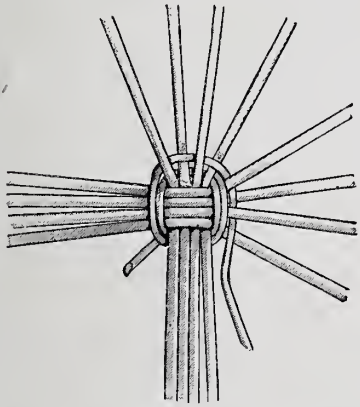

Fig. 30. DIVIDING INTO SINGLE SPOKES.

odd spoke to be inserted in the next row. After one whole row has been done, it will be found that the

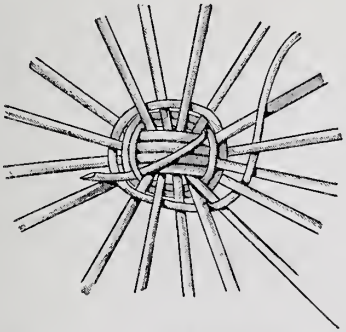

Fig. 31. POSITION OF ODD SPOKE ON WRONG SIDE OF CENTRE.

weaver comes behind the same spoke as in the

previous row. This would be wrong, and the odd spoke must now be brought into use. Point its end slightly and push it down behind the nearest set of spokes (Figs. 31 and 32). Work on till the base is

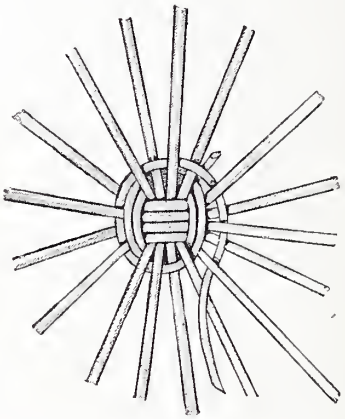

Fig. 32. RIGHT SIDE OF CENTRE.

the size required. The odd spoke will mark the commencement of each row, being a little longer than the others.

CHAPTER VI.

REMARKS ON BORDERS.

In making open borders where it is necessary to run one spoke down beside another, the piercer must be first inserted to open a passage for the extra spoke, and care must be taken to have a smooth end, or the weaving will be pulled out of place. It is also important to have each spoke double the length of the height of the basket, allowing the extra length necessary for the loop at the top. For the convenience of invalids spokes may be cut half an inch beyond the length required for the sides, and extra spokes, a little more than double that length, inserted when the weaving is finished. This will give the appearance of three spokes, and if well varnished will not be likely to get out of place. The extra half-inch must not be cut off the first spoke till the others have been inserted.

As the extra length necessary for each border is given with the directions for working it, one can be easily substituted for another according to taste.

Spokes to be *woven* into borders should be dipped in water (if very coarse, and wanted in a hurry, hot water may be used) and allowed to remain on the tray fifteen or twenty minutes before being worked, and when a border is finished it is wise to wet it again, as it will dry in the position in which it is left when wet.

The beauty of every edge depends upon its perfect regularity, and it is important that this should be borne in mind.

Open Border I.

(Fig. 33).

This is the most simple of all borders, and is produced by simply running down each spoke beside the next, allowing from 1½ inches to 5 or 7 inches

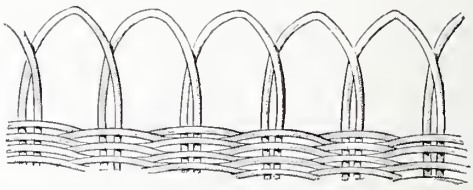

Fig. 33. OPEN BORDER I.

according to taste, for the loop. It is not absolutely necessary that they should be run down to the base of the basket, but if long enough for this, strength will be added and the appearance improved. If the spokes are too short, two or three rows of triple twist

(p. 19) may be worked near the top of the basket, which will hide the short ends from view.

Open Border II.

(Figs. 34 and 35).

This is worked on the same principle as No. I., one spoke being missed.

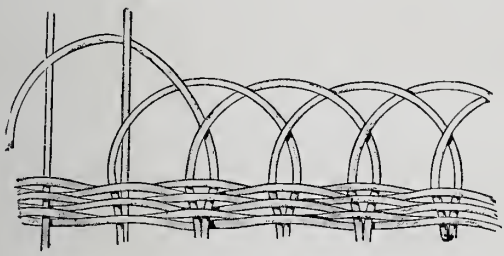

Fig. 34. DETAIL OF OPEN BORDER II.

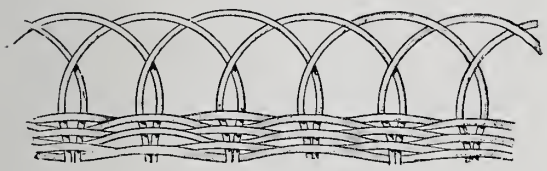

Fig. 35. OPEN BORDER II.

Insertion.

(Figs. 36 and 37).

The spokes which form the trellis work of the insertion will be seen to be finer than those first inserted. It can be used with any border, but looks

particularly well with Open Border II., the fine starting on the right hand side of a coarse spoke, crossing the open space to the next on the right,

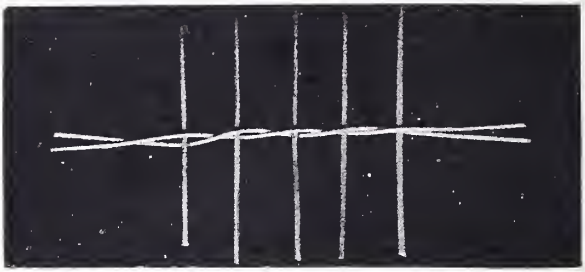

Fig. 36. Detail of Insertion.

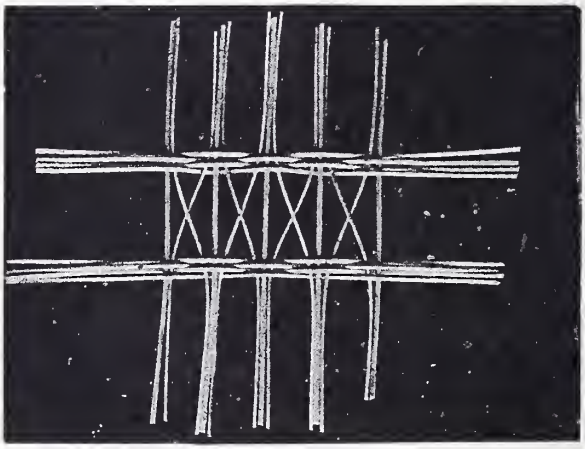

Fig. 37. Insertion.

following it inside the bend till the open space is again reached, where it crosses to the left-hand side of the same spoke from which it started.

Open Border III.

(Fig. 38).

This is only another variation of the same principle, the spokes being cut about 3 inches longer than double the height needed for the sides of the basket. At about 2 inches from the top weave one row of pairing and fasten off ends. An inch farther up start another row of pairing, add three rows of single weaving, and

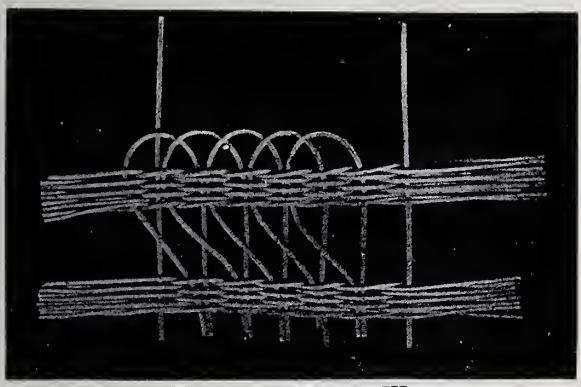

Fig. 38. OPEN BORDER III.

finish with another row of pairing. Proceed as for Open Border II. as far as to the insertion, but instead of inserting the spoke in hand beside the same spoke as in the upper part, miss one, and slip it down beside the next. This border needs careful manipulation to keep the spokes in place. It can be varied according to size of basket and taste of worker.

Open Border IV.

(Fig. 39).

This border necessitates double spokes, on which two rows of pairing are worked at any desired distance.

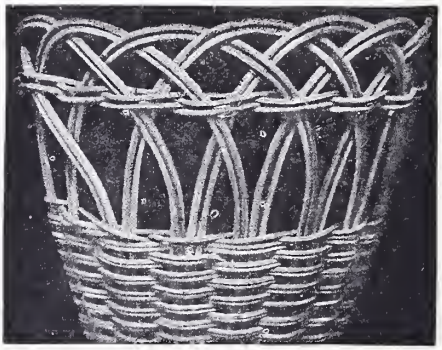

Fig. 39. OPEN BORDER IV.

The upper part is done on the same principle as Open Border V.

Open Border V., with Details of Plait.

(Figs. 40, 41, 42, and 43).

Take spoke No. 1, and at about $1\frac{1}{2}$ inches beyond the edge of the basket bend it downwards, passing it behind No. 2, before No. 3, and behind No. 4, leaving the end at the front of the basket to form the plait, directions for which will be found in Chapter II., p. 21. Take spoke No. 2, and working on the same

principle bring it down behind No. 3, before No. 4, and behind No. 5, again leaving the end at the front of the basket. Proceed in this way till all the spokes are

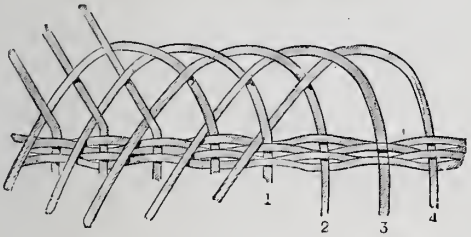

Fig. 40. OPEN BORDER IV.

down but three (Fig. 40). Take the first of these, bring it down behind the second and before the third. In order to keep to the pattern, this must now be

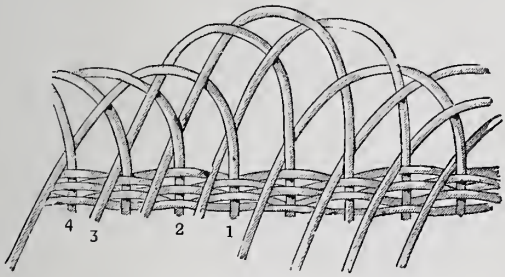

Fig. 41. DETAIL OF THREE LAST SPOKES.

threaded *from behind* under the spoke first used, and spoken of as spoke No. 1. Two upright spokes are still left. Take the first of these, bring it behind the

second and thread it before and behind the two spokes first used. One upright spoke is still left, which must

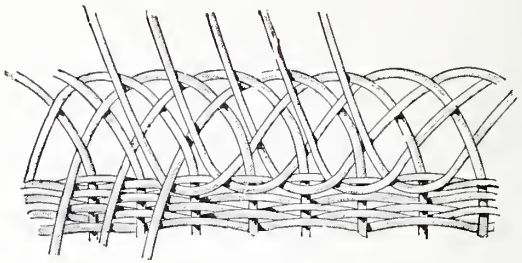

Fig. 42. Detail of Plait

be threaded behind and before and behind the three spokes first used, and will complete the pattern.

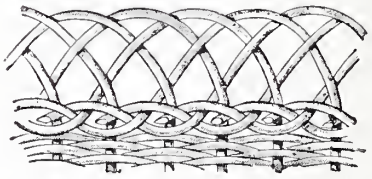

Fig. 43. Plait

Finish with plait (p. 21 and Figs. 42 and 43). Length of spokes needed for border—10 inches.

Closed Border I.

(Fig. 44).

This is the same border and worked in the same way as Open Border V., the difference being that in

this case all the spokes are drawn tightly down except the first three, which are left open to leave room for

Fig. 44. Closed Border I.

threading the last three through them. The plait will not be necessary. Length of spokes needed for border —6 inches.

Closed Border II.

(Figs. 45, 46, 47, and 48).

See that all the spokes are the same length, and proceed as follows :—Lay spoke No. 1 behind spoke No. 2, leaving enough room under it for the insertion

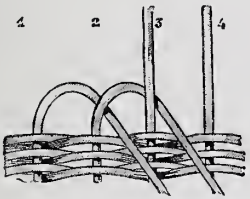

Fig. 45. Detail of Closed Border II.

of an ordinary slate pencil, in order to have space when necessary for threading through the ends of the last spokes at the finishing of the border. Lay spoke No. 2 behind No. 3 (Fig. 45). Pick up No. 1, place

it before No. 3 and behind No. 4. Take No. 3 (which is still upright) bringing it down beside No. 1 and behind No. 4 (Fig. 46), making one "pair" of ends turned down. The canes forming these "pairs" must each in turn be kept side by side (the longer of the

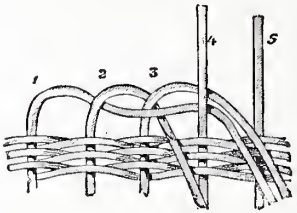

Fig. 46. Detail of Closed Border II

two being to the right) and held perfectly flat under the thumb till the next "pair" is down. Pick up No. 2, bring it before No. 4 and behind No. 5. Take No. 4 which is still upright), and bring it beside No. 2 and

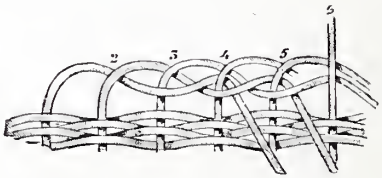

Fig. 47. Detail of Closed Border II.

behind No. 5. This will make a second "pair" of ends. The longest of the first pair must now be brought before No. 5 (which is still upright) and behind No. 6 (Fig. 47), No. 5 being brought down beside it as before. The shortest of each pair in turn is

left to be cut off at the front when the work is finished, or to be threaded through to the inside and cut off there, making the edge still more substantial. Proceed on this principle till all the upright spokes *but one* have been brought down, and if correctly worked, there will always be two pairs of ends after the first pair is started, *but never more than two.* Take the longer of the first pair, and slip it behind and under spoke No. 1, the last upright spoke still left being brought down beside it in the usual way, and passed under the same spoke. Two pairs of ends will

Fig. 48. DETAIL OF CLOSED BORDER II

still be left. Take the longest of the first pair, lay it in front of and beside spoke No. 1 (the spoke first used, and which may be marked by a piece of cotton till the worker becomes familiar with the border), bringing it out to the front under spoke No. 2. Take the longest end of the last pair, bring it in front of and beside spoke No. 2, passing it under No. 3 and the spoke in front of it. Each spoke must be brought to the front *immediately* above the weaving. Length of spokes needed—8 inches.

Closed Border III.

(Figs. 49, 50, and 51).

Before attempting this border, the worker will do well to work out No. II. until familiar with its principles, which are much the same. No. II. is the simplest of this class ; No. III. as large as would be needed for any ordinary basket ; but the same kind of border may be worked with three, or four, or more, spokes as easily as with two or five, always remembering that the number of single spokes turned

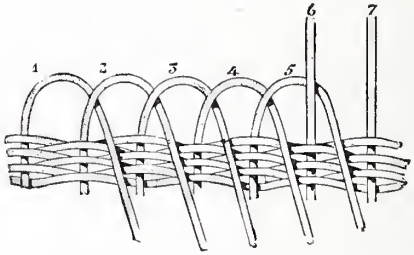

Fig. 49. Detail of Closed Border III.

down at the first determines the number of pairs, and that these must never vary till not one upright spoke is left. In Border III. five spokes are at first turned down, and after the pairs are started there will always be five to work from till the end is reached.

Lay spoke No. 1 behind No. 2 ; No. 2 behind No. 3 ; No. 3 behind No. 4 ; No. 4 behind No. 5 ; No. 5 behind No. 6 (Fig. 49). Pick up No. 1 and lay it

behind No. 7, bringing No. 6 (which is still upright) down beside it (Fig. 50). Pick up No. 2, lay it down behind No. 8, bringing No. 7 (which is still upright) down beside it. Proceed thus till all the spokes are down but one. Take the longest spoke of the first of the five pairs left, bringing it behind and under spoke No. 1, the last upright spoke being brought down beside it. Five pairs are still left. Take the longest of the first pair, bringing it beside and in front of spoke No. 1 and under spoke No. 2. Take the

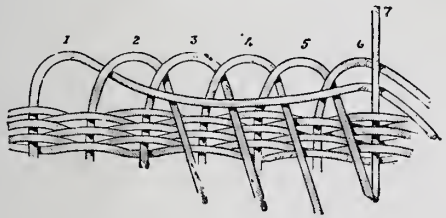

Fig. 50. DETAIL OF CLOSED BORDER III.

longest of the first of the four pairs left, bringing it beside and in front of spoke No. 2 and under spoke No. 3. In threading through these ends, it must be remembered that the short spokes come out immediately above the weaving and *under* the roll of spokes which forms the edge. Take the longest of the first of the three pairs left, bringing it beside and in front of spoke No. 3, and under spoke No. 4. Take the longest of the first of the two pairs left, bringing it beside and in front of spoke No. 4 and under spoke

No. 5. Take the long spoke still left, bringing it beside and in front of spoke No. 5 and under spoke No. 6. If the two spokes which lie together have

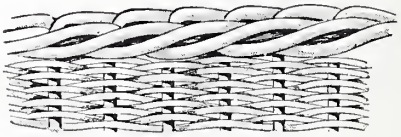

Fig. 51. CLOSED BORDER III.

been kept lying flat on the edge of the weaving, the border will look even and handsome (Fig. 51). Length of spokes required—10 inches.

CHAPTER VII.

FANCY BASKETS.

Tumbler or Flower-pot Cover.

Oak frame.

13 spokes of No. 4 cane—18 inches.

Weave with No. 1.

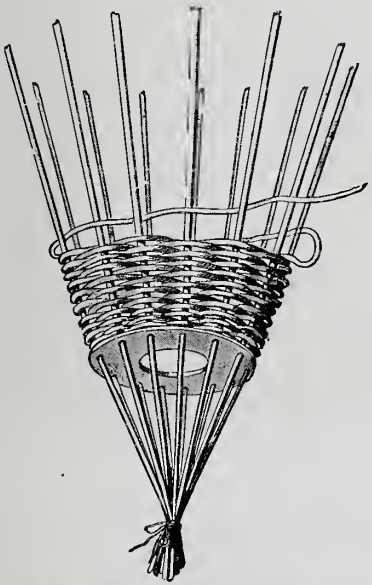

Fig. 52. TUMBLER OR FLOWER-POT COVER.

Place spokes in No. 1 circle on oak frame (p. 14), tying them altogether underneath it as shown in Fig. 52, leaving 10 inches above it and 8 inches below. 4 inches of double weaving (p. 18); 1 row of pairing

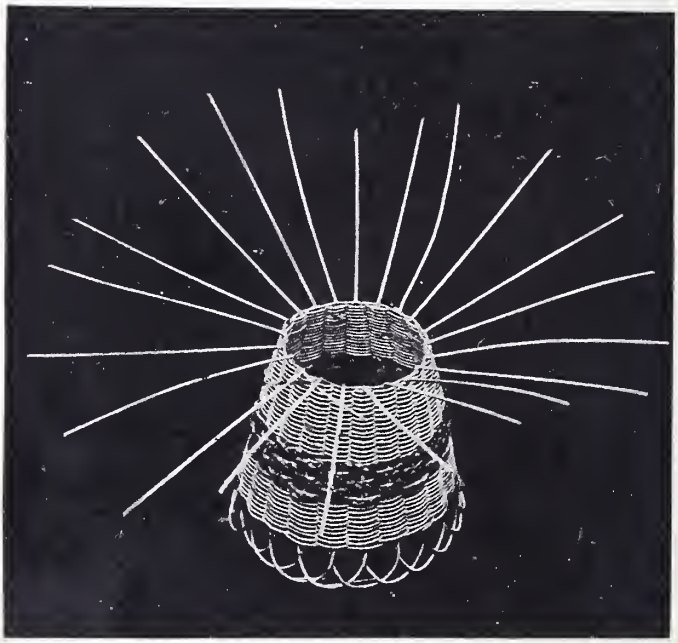

Fig 53. Foot of Tumbler or Flower-pot Cover

(p. 18). Turn spokes down for Open Border II. (p. 35), leaving the cover 5 inches high.

Turn cover upside-down, slip off the oak frame, and turn end spokes out to form the stand (Fig. 53).

1 inch of double weaving; 1 row of pairing. Turn spokes in for the same border, leaving the loops the same size as at the top. Surplus ends to be cut off when the work is thoroughly dry.

Flower-pot Cover.

(Fig. 54).

$2\frac{1}{2}$ yards of rush
17 spokes of No. 4 cane—23 inches.
Weave with No. 1.

Fig 54. FLOWER-POT COVER.

Place spokes in No. 3 circle on oak frame, tying them as directed (Fig. 52) underneath it, leaving

14 inches above and 9 inches below. $2\frac{1}{2}$ inches of single weaving (p. 17) ; 5 rows of rush (p. 13) ; 2 inches of single weaving ; 1 row of pairing (p. 18). Turn spokes down for Open Border II., leaving the cover $6\frac{1}{2}$ inches high. Turn cover upside-down, slip off the oak frame, and bend spokes straight out to form stand (Fig. 53), $1\frac{1}{2}$ inches single weaving. Turn spokes up to imitate a saucer. 1 inch of single weaving. Use spokes for Closed Border II. (p. 41).

Pincushion Basket.

(Fig. 55).

8 spokes of No. 4 cane—22 inches.

1 spoke of ditto—12 inches.

Weave with No. 1.

Commence with ordinary centre (p. 28), and weave singly (p. 23), till diameter is 4 inches ; 2 rows of triple twist (p. 19). Turn spokes up sharply, and bend slightly inward ; 2 rows of triple twist, 8 rows of single weaving, 1 row of triple twist. Bend spokes outwards ; 2 rows of triple twist (to hide ends of spokes when turned in for border), $1\frac{1}{2}$ inches of single weaving. Bend spokes to upright position ; $\frac{1}{2}$-inch of single weaving ; 1 row of pairing (p. 18). Cut spokes exact length for Open Border II., leaving loops an inch high, the ends being covered by the triple twist.

Lining.—Fasten a ball of soft wool to a stiff piece

of cardboard slightly smaller than the inside base. Cut lining large enough to allow it to be drawn in round the lower part of the ball, as well as to cover the cardboard and be well turned under it. Line the sides, and place the cardboard with cushion in the

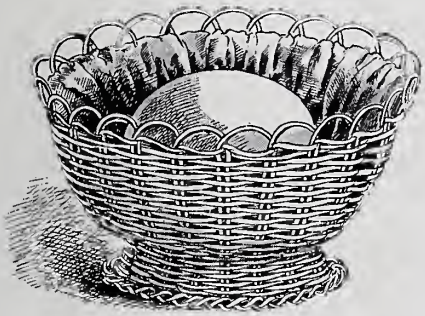

Fig. 55. PINCUSHION BASKET.

bottom of the basket, either tacking it imperceptibly it its place, or fastening it down with glue. This same kind of pincushion can be put into a basket of any shape.

Round Work-basket with Lid.

(Fig. 56).

6 spokes of No. 4 cane—24 inches.
1 spoke of ditto—13 inches.
14 spokes of ditto—11 inches.
Weave with No. 1.

Commence with "Ordinary Centre" (p. 28), and weave singly (p. 17), till diameter measures 5 inches. Insert an 11-inch spoke beside each of those already in use, adding the extra one to make the number uneven. Turn spokes up sharply. 4 rows of triple twist; 1 inch of double weaving (p. 18); 2 rows of triple twist; bend spokes out. 2 rows of triple twist; 1½ inches of double weaving; 1 row of pairing (p. 18).

Border.—27 spokes of No. 4 cane—6 inches.

Insert a short spoke beside each already in use. Turn *both down together* for Open Border II. to give it a double effect—the short spoke must be the under one.

Foot.—28 spokes of No. 4 cane—8 inches.

28 spokes of ditto—2½ inches.

Turn basket upside down, and insert the 8-inch spokes. 2 rows of triple twist; 1 inch of double weaving; 2 rows of triple twist. Insert a short spoke beside each already in use. Turn both down together for Open Border II., the short spoke being the under one.

Lid.—8 spokes of No. 4 cane—15 inches.

1 spoke of ditto—8 inches.

17 spokes of ditto—6 inches.

Commence with "Ordinary Centre" till diameter measures 2 inches. 2 rows of triple twist. Bend spokes slightly downwards. 2 rows of triple twist; 1½ inches of double weaving; 1 inch of triple twist. Insert short spokes and proceed as for Border of Foot, carrying ends of spokes under the last inch of triple twist.

Lining.—A fine piece of cane threaded two or three times through the immediate centre of the lid, will form the loop for the top, enough space being left to admit the finger, or to twist up according to fancy

Fig 56. Round Work-basket with Lid.

A short heading to the gathered silk for lining both basket and lid will greatly add to the appearance of the double cane border. A round of cardboard $1\frac{3}{4}$

inches in diameter, covered with the lining and placed in the centre of the lid, will hide any raw edges which have to be covered there, and a piece of 4 inches, covered in the same way, will serve the same purpose in the base. These should be fastened on with glue.

Barrel-shaped Paper Basket with Wooden Base.

(Fig. 57).

1 base (see p. 12) with 45 holes.
1 long piece of No. 00 cane.
About 26 yards of rush.
45 spokes of No. 9 cane—34 inches.
Weave with No. 3.

The edge of the base is the first consideration. If to be gilded or enamelled, it can be left till the basket is finished; but if it is to be covered with rush or raffia, the covering must be put on before the spokes are inserted. The simplest way is to place the rush round the edge, fastening it by a few drawing pins into its place, and carrying it for a second round over the still uncovered space between the holes for the spokes and the covered edge. This, too, will need to be pinned until it has been securely fastened. Take the length of No. 00, find the middle, and bind the rush to the base by threading it through each hole, on the same principle as sewing. With the other half of the No. 00

go round a second time, threading it the reverse way; one of the longest weavers ought to go round

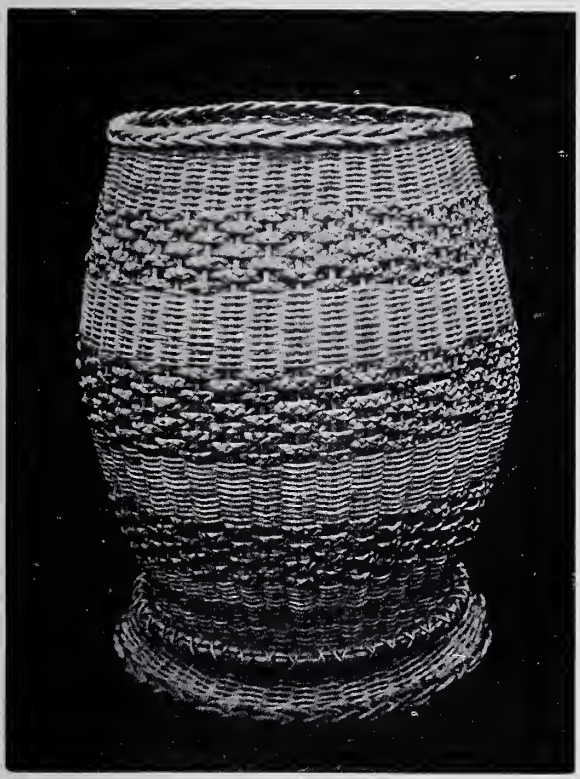

Fig. 57. PAPER BASKET WITH WOODEN BASE.

twice without a join. Insert spokes (Fig. 58), leaving 12 inches below base, and 22 inches above. Those

above the base must be tied together in the same way as directed for the foot of tumbler cover. (Fig. 52.)

Turn work upside-down and begin for foot. 2 rows of triple twist (p. 19). Bend spokes out. 1½ inches of single weaving (p. 17); 2 rows of triple twist. Dip unused ends of spokes in water and let them remain a few minutes before being used. Closed

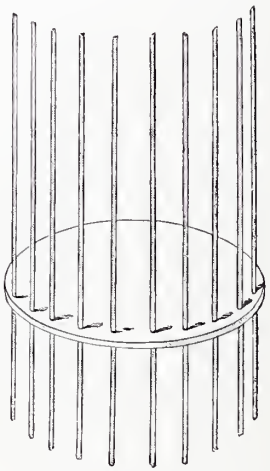

Fig. 58 WOODEN BASE OF PAPER BASKET.

Border II. (p. 41), turning ends in.—Turn basket right side up. 1½ inches of single weaving, bending spokes slightly out. 7 rows of rush; 1½ inches of single weaving; 9 rows of rush—with spokes straight; 1½ inches of single weaving—bending spokes slightly in; 7 rows of rush; 1½ inches of single weaving. Dip

spokes in water as before. Closed Border III., ends of which should be turned in (p. 46).

Pail-shaped Paper Basket with Cane Base. (Fig. 59).

10 spokes of No. 9 cane—7 inches, and 1 spoke of ditto—4 inches—for base.

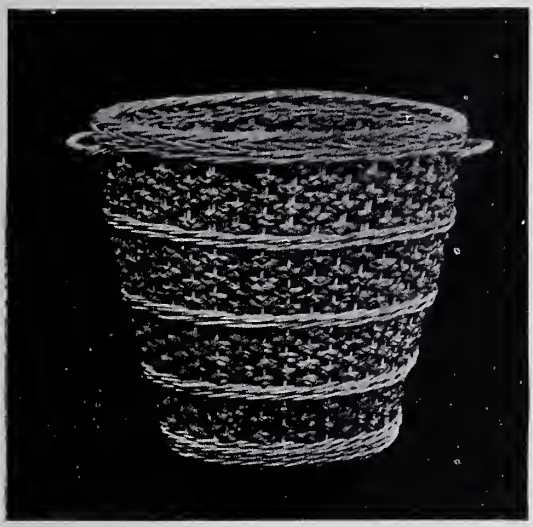

Fig 59. Paper Basket with Cane Base.

43 spokes of No. 9 cane—22 inches—for sides and border.

28 yards of rush.

Weave with No. 6.

Commence with "Ordinary Centre" (p. 28) and weave singly (p. 17) till base measures 6 inches in diameter. Insert spokes $1\frac{1}{2}$ inches into base for sides; 2 rows of rope twist (p. 20). Turn spokes up for sides. 4 rows of rope twist; 5 rows of rush; 2 rows of rope twist; 7 rows of rush; 2 rows of rope twist; 7 rows of rush; 2 rows of rope twist; 7 rows of rush; 2 rows of rope twist. Dip unused ends of spokes in water, and let them remain some minutes before being used. The border used in Fig. 59 is one of the series of borders mentioned in "Closed Borders III.," *four* spokes being turned down at first,—and four "pairs" being always on hand. The handles are formed by a length of No. 3 cane being carried to and from spokes about 2 inches apart, being twisted round itself each time it passes from one to the other.

Fern Hanger.

(Fig. 60).

Basket.—10 spokes of No. 4 cane—30 inches.

1 spoke of No. 4 cane—14 inches.

8 spokes of No. 4 cane—10 inches.

About 3 yards of rush.

Weave with No. 1.

Commence with "Ordinary Centre," and while weaving singly (p. 17) bend spokes gently round till the basket has the shape of half a cocoa-nut. When

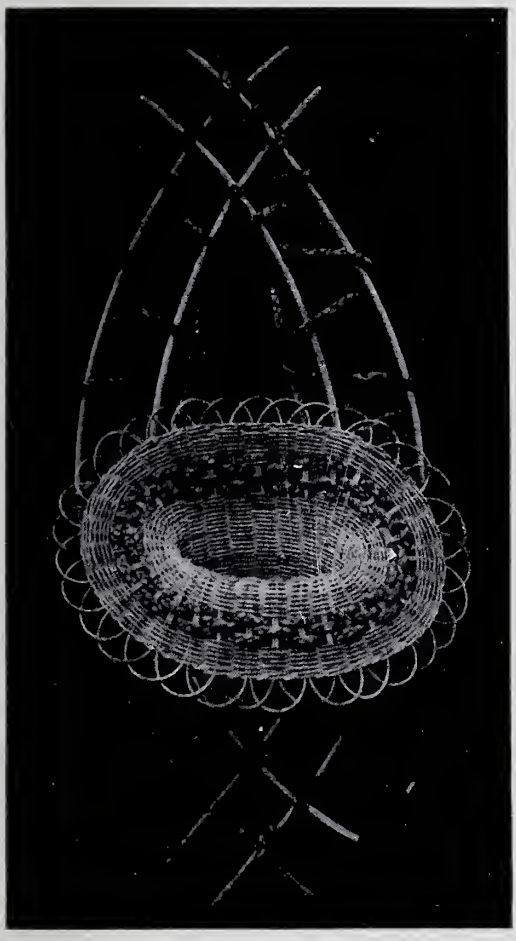

Fig 60. FERN HANGER

6½ inches of weaving have been done, four of the short spokes must be inserted beside four of those already in use. Seven single spokes (which must be kept rigidly upright for the back) must be missed before inserting the other four in a similar way. These two sets of double spokes will also be separated by six single spokes, which must serve for the front of the basket, and be bent sharply down to form the lip. After doing this another inch of weaving will be needed before inserting three rows of rush, and only one more inch of weaving will be necessary to complete the basket. This last inch may be all "pairing" (p. 18) if preferred, but if woven in the ordinary way, a row or two of pairing must form the edge. Finish with "Open Border II.," leaving loops an inch high. If the loops are to be larger, the spokes must be longer than the measurement given above.

Frame (Fig. 61).—Two lengths of No. 16 cane, 28 inches, for outside.

Two lengths of 25 inches, for inside.

One length of 11½ inches, for support.

5 yards of rush.

These stout canes must be fastened with wire on small nails, the points of the latter being turned on one side to keep them in place. In making the necessary holes for these, the bradawl must cut *across* the cane, otherwise it may split. Make a hole at 2 inches from the end of each cane, and another at 1½ inches from that one. The shortest length is

placed across the frame (Fig. 60) to form a support for the lower part of the basket. The rush is woven in and out of the frame according to taste, hiding the

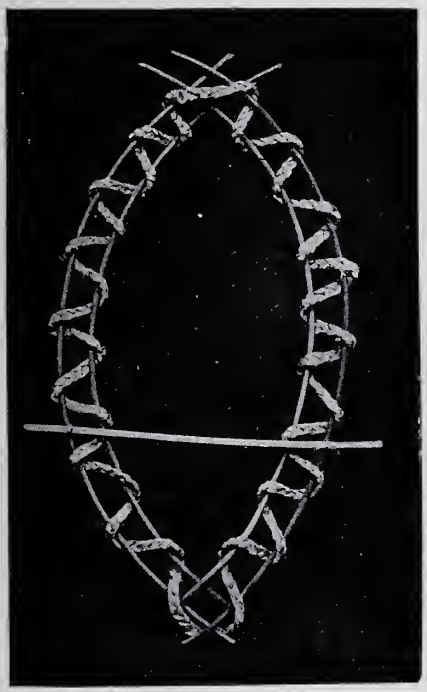

Fig. 61. FRAME FOR FERN HANGER.

wire or the heads of the nails, but care must be taken that the basket is securely slung on to the frame, its lower part resting against the small cross cane.

Toilet Tidy.

(Figs. 62 and 63).

8 spokes of No. 3 cane, 22 inches.

One spoke of No. 3 cane—12 inches.

Weave with No. 00.

Commence with "Ordinary Centre" (p. 28), and weave singly (p. 17) till base measures $2\frac{1}{2}$ inches in diameter. Two rows of triple twist (p. 19); turn spokes up sharply; 6 rows triple twist, keeping spokes

Fig. 62.
TOILET TIDY WITHOUT RIBBON.

Fig. 63.
TOILET TIDY WITH RIBBON.

upright; $3\frac{1}{2}$ inches of double weaving (p. 18); 1 row of pairing (p. 18). Turn down to the base for "Open Border II." (p. 35), leaving the loop at the top 2 inches high. When the work is quite dry, move up the last eight or ten rows (more or less according to taste), taking care to avoid a join, thus leaving an insertion for ribbon (Fig. 62). The spot at which the insertion is crossed by the weaver must

be covered by the bow of ribbon. A lining of crinkled paper put inside the basket, matching the ribbon in colour, is a great improvement to the tidy.

Oval Basket.

(Fig. 64).

4 lengths of No. 6 cane—2 yards.
6 spokes of No. 6 cane—6 inches.
1 spoke of No. 6 cane—3 inches—pointed at ends.

Fig 64. OVAL BASKET.

Fig. 65 gives a good idea of the position of the canes, and it will be seen that the ends of the long weavers are at first used as spokes. The two lower canes must be placed on the table, and the short canes placed

FIG. 65. DETAIL OF OVAL BASE.

FIG. 66. DETAIL OF OVAL BASE.

across them in pairs, at intervals of an inch. The lower of these two canes must be *under* the centre pair, and *over* the pair at each end. The upper cane must be the reverse of the lower, the short pointed piece being placed above that in the same order as the lower cane. When the base is finished it will be seen that this short piece forms a middle round which the four canes are woven. The other two long canes must be placed in a position exactly

Fig. 67. Detail of Oval Base.

reverse to the two first, as in Fig. 66. They must then be pressed closely together, the left hand holding them firmly in their place, while the right weaves with the inside cane of the two which were first used, passing it over the two short ends of the second pair of long canes, and *under* and *over* and *under* the three short pairs. The outside cane must follow, but in reverse order. The second pair of long canes must be treated in exactly the same way as the first,

when they will correspond with Fig. 67. The rest of the weaving is done by pairing (p. 18).

Sides.—28 spokes of No. 6 cane—18 inches.

1 spoke (for handle) of No. 6 cane—about 30 inches, or longer if preferred.

2 spokes of No. 6 cane (size regulated by handle, whether for twisting or plaiting).

Place long spoke for handle between the middle pair in base, leaving half its length on *each* side of the

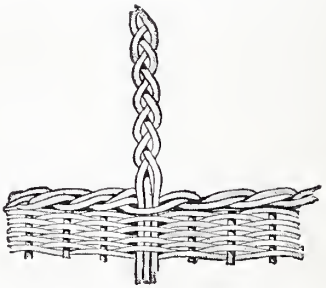

Fig. 68. Detail of Handle.

basket if the handle is to be twisted, as in Fig. 64. If plaited, as given in detail of handle (Fig. 68), one side of it must be the same length as the side spokes,—and two more inserted to make the plait. These may all be doubled if preferred, making a three plait with two canes instead of one. One of the plaited canes must be two inches longer than the rest, and all those added must be pushed down to the base on both sides of the basket, this long one being

carried to the next spoke and turned up beside it when the basket is finished. One row of triple twist. Insert and turn up spokes for sides. Make a hoop with a piece of cane the size desired for the top of the basket, and slip it over the top of the spokes to hold them in position while weaving sides (Fig. 69). A fine bradawl, to act as a pivot while weaving the

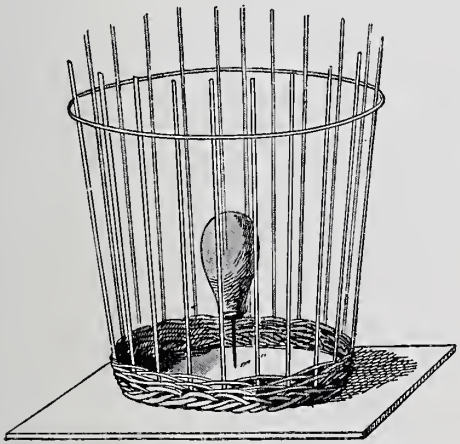

Fig 69. METHOD OF HOLDING OVAL BASKET FOR WEAVING SIDES.

sides, may fasten the base to a piece of wood, or a heavy iron or lead-weighted cushion is preferred by some. 1½-inches of triple twist; 5 rows of rush; 1½-inches of triple twist. The border used in Fig. 64 is Closed Border I. (p. 41), with the addition of the plait given for Open Border IV., an extra spoke being inserted to produce the double effect.

Square Basket with Wooden Base.

(Figs. 70 and 71).

1 board for base, 6 inches square (Fig. 8).
38 spokes of No. 6 cane—16 inches.

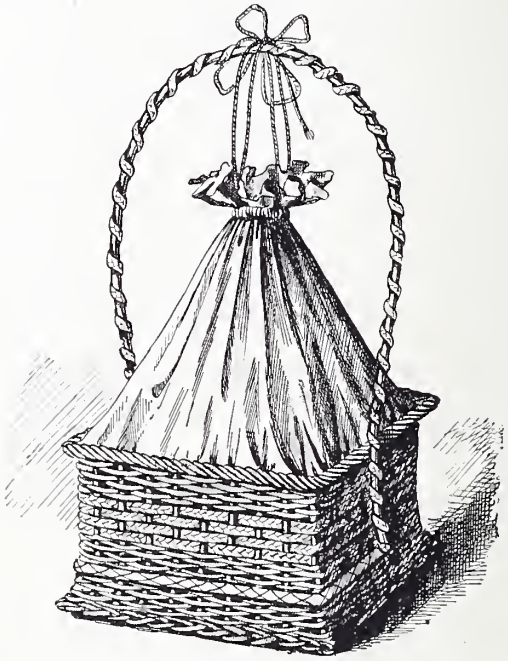

Fig. 70. SQUARE BASKET WITH STRAIGHT CORNERS.

2 spokes of No. 6 cane—10 inches.
2 spokes of No. 6 cane—6 inches.
For handle—22 inches of No. 16 cane.

The following instructions can be applied to a basket with either straight or curved sides. The latter is given as a flower or work basket in Fig. 71, the former as a work-basket in Fig. 70, the only difference

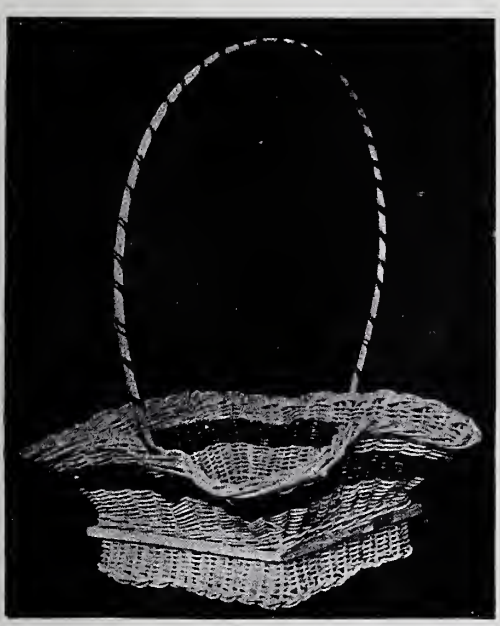

Fig. 71. SQUARE BASKET WITH CURVED CORNERS.

being that in the one the spokes remain upright, and in the other they are bent out at the corners before the weaving is commenced.

Insert handle, and at $1\frac{1}{2}$ inches from each end

make a sharp bend (Fig. 72). Insert spokes for sides, leaving 6 inches below base (Fig. 73), and above base weave one row of rope twist, counting handle as a spoke. For this four lengths of No. 1 cane, two of 36 inches (to be cut off when the twist is finished) and two longer, will be needed. Start the weavers on a side of the base which has not a handle through

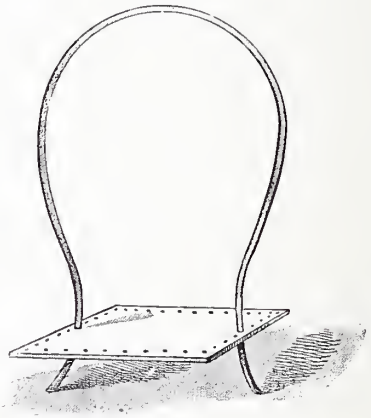

Fig. 72. HANDLE FOR SQUARE BASKET.

it. The two longest are carried on for a row of pairing, after which the article must be turned upside-down and the foot finished before proceeding with the sides. Weave singly (p. 17) with two weavers, the number of spokes being even (p. 23), taking each weaver three times round, six times in all. The handle must be still counted as a spoke. Turn

spokes out (Fig. 74), continue weaving for eight more

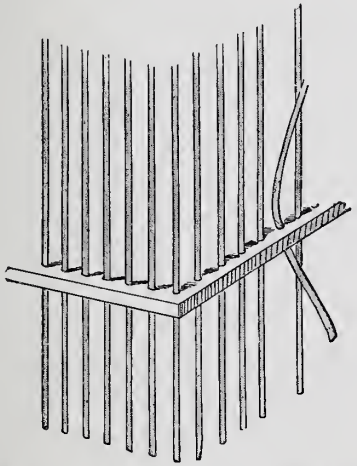

Fig. 73. Spokes Inserted in Square Base.

double rows,—the slope of the foot may be arranged

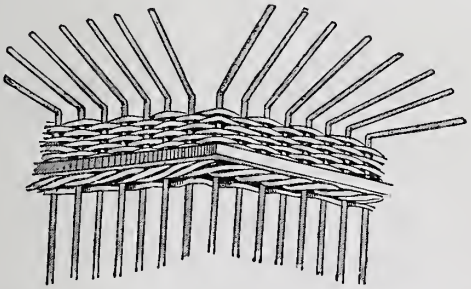

Fig. 74. Base of Square Basket as Held for Weaving Border for Foot.

according to taste,—insert a short spoke close beside

handle to be used in its stead for weaving border. and finish with Closed Border II.

Turn article right side up, weave singly (Fig. 75) for half an inch, insert 1 inch of raffia or dyed cane, and another half inch (or inch if preferred) will make the basket deep enough to hold a tin lining into which earth can be put. Put a 10-inch spoke close to each

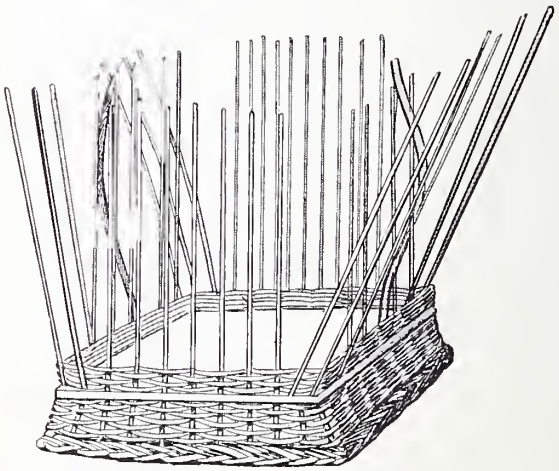

Fig. 75. SQUARE BASKET AS HELD FOR WEAVING SIDES.

side of the handle, to be used in its stead in weaving border, and finish with Closed Border II., or Open Border II., according to taste.

Section of Square Basket (Fig. 76) is to show how

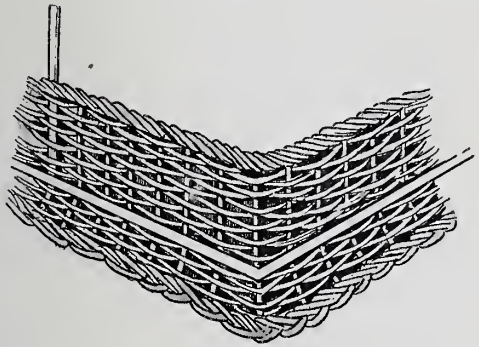

Fig. 76. SECTION OF SQUARE BASKET WITH STRAIGHT CORNERS.

the basket looks with straight corners, when made for a work-basket, and lined with silk.

FLOWER BASKET, WASTE PAPER BASKET, and TABLE BASKET.

Frontispiece.

The Flower Basket, with twisted handle (Frontispiece), can be entirely woven with rush. It has a wooden base.

The Waste-Paper Basket, also given in the Frontispiece, can have either cane or wooden base. The latter will certainly prove more durable.

The Horseshoe shown in the same plate, is a pretty basket, which can be made with either a close or open edge, as in illustration, and tied with ribbon. It has a wooden base, and is made on the same principle as the square baskets (p. 68). It is used for dried fruits or sweets.

Fig. 77. TRIPOD.

TRIPOD STAND.

(Fig. 77.)

This is made on the same lines as "The Hanging Fern Basket," and can be made any desired size. The frame-work is made of bamboo cane, with green rush twisted round.

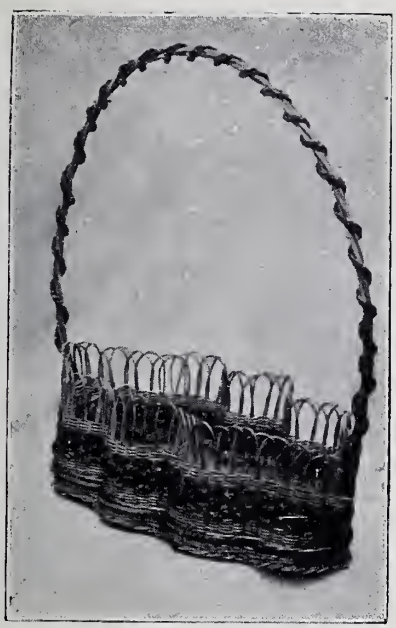

Fig. 78. TABLE CENTRE FOR FLOWERS IN POTS, OR GROUP OF VASES.

TABLE CENTRE.

(Fig. 78.)

This is an artistic as well as useful decoration for the dinner table; filled with pots of flowers, the pots being covered with moss and sprays of ivy, or Virginia creeper, over or round the handle, it makes a most effective centre ornament. Or it may just as easily be filled with cut flowers in vessels. A bow of tolerably wide satin ribbon to match or contrast with the colour of the flowers gives a pretty finish. The basket is worked on the same principles as the square basket described on page 68.

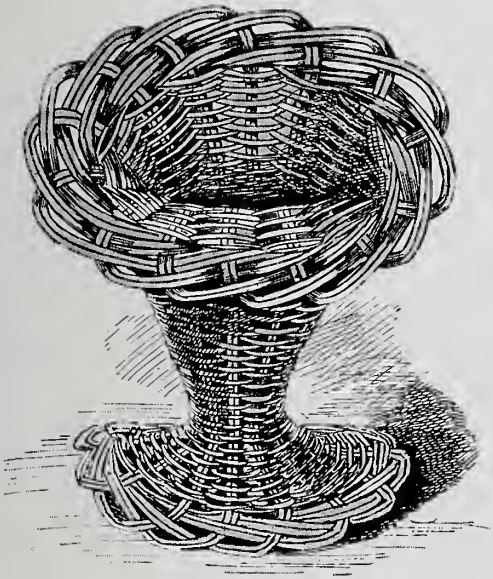

Fig 79. VASE.

FLOWER VASE.

(Fig. 79.)

This vase will hold a sherry glass which has lost its stem. Filled with violets or small flowers, these are effective round a centre ornament. The same shape can be made on a larger scale for a side table, and in this case a tin lining can easily be procured.

STOVE ORNAMENT.

(Fig. 80.)

This needs to be made in rather stout cane. It has no base, being made on the same principles as the Flower Pot Cover (p. 49). It is a useful device for plants with long, untidy-looking stems, and empty tins, which are sure to be found in every household, can be turned upside down as a stand for the pot. It can be used as an ornament anywhere, but the large brim makes it especially suitable for an empty grate.

Fig. 80. STOVE ORNAMENT.

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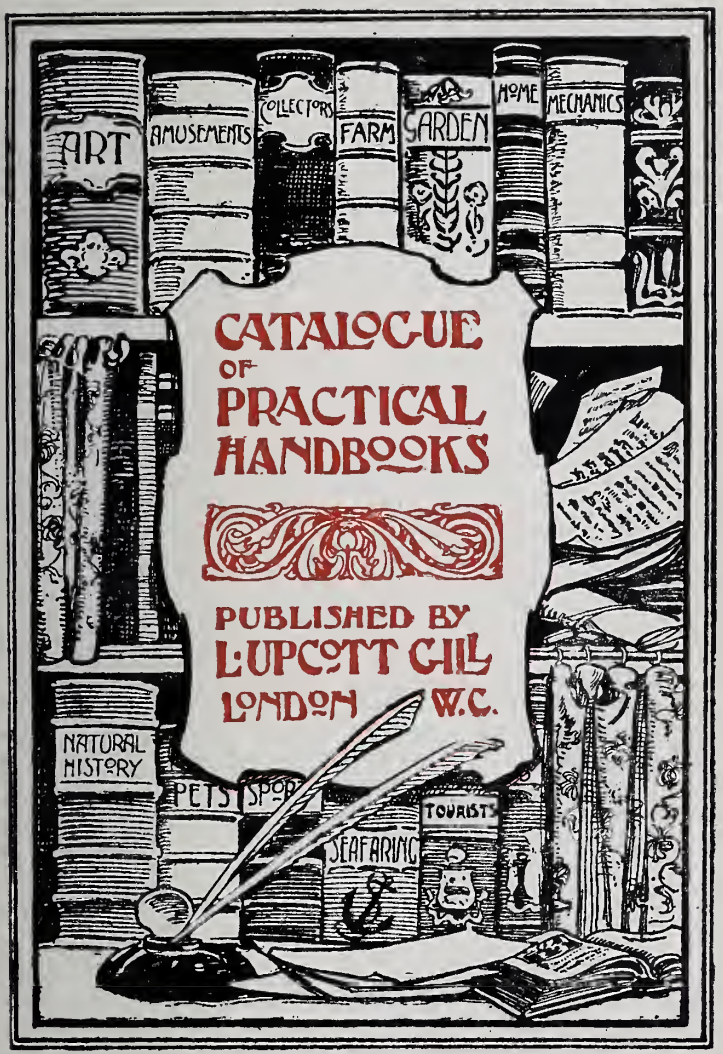

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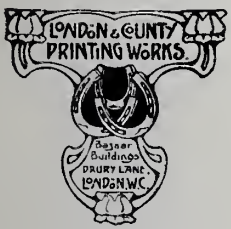

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